

Trustee reverses closing decision

By Larry Black

The University Centre (Union) will remain open despite earlier fears that the Trustee, G.S. Kingdon, would close it to the general public for a period of four to five weeks. The announcement, along with proposals for interim funding of clubs, emerged from a meeting Monday afternoon between Kingdon and representatives of student clubs.

The original plan proposed closing the Union for a period of time, allowing access on a limited basis to the Students' Society offices, the Daily and the Typesetting shop. Under the new arrangement outlined by Kingdon, the building will be open during the days, except for the Ballroom and sections of the cafeteria. Only people with specific purposes will be permitted entry evenings and on the weekend. Orientation events scheduled for this week, however, will be uninterrupted.

The Trustee also expressed a willingness to discuss an expansion of the Advisory Committee to the Trustee, which at present consists of three members, only one of whom is a student. Discussion raised the possibility of adding three more student representatives. Kingdon promised that the issue would be dealt with at a meeting of clubs and societies slated for some time Friday.

Guarantees were also given to concerned club representatives that trimmed summer operating budgets, which deal with the period up to October 31, would be acted upon within two weeks, provided they were accompanied by explanations of club operations.

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Making the path to knowledge a little easier

Laval professors close university

QUEBEC CITY [CUP] — Classes may not start on schedule next week at Laval University if a strike by its faculty union continues.

The strike, which began September 7, has already curtailed fall registration for the 23,000 students at Laval. Picketing professors have also prevented most of the university's other employees from reporting to work.

The professors have been negotiating their first contract for a year. They voted 83 percent against accepting the university's latest offer September 7.

Issues still in contention are: salaries, job security, imple-

mentation of a faculty salary structure, participation in establishing teaching criteria and creation of a grievance procedure.

University officials are offering a salary increase of 33 percent which they say will give Laval professors salaries better than those at other French-speaking universities in Montreal and Sherbrooke.

However, professors who are asking for 35 percent have replied that salaries at those universities are soon to be increased.

Student union officials were not available for comment. Their office was closed because of the strike.

Naylor, Dept. challenge firing by Administration

By Katherine Gutkind and Daniel Boyer

Professor Tom Naylor of the Department of Economics was fired yesterday vis-à-vis a communique received from Vice-Principal (Academic) Eigil Pedersen to the Chairperson of the Economics Department, A. Asimakopulos. Naylor has yet to receive a personal letter on the termination.

This action does not imply the end of Naylor at McGill. The fight began last November when the situation of Visiting Professors, such as Naylor, came up for review, just prior to the publishing of his new two-volume book entitled *The History of Canadian Business: 1867-1914*. A Daily article of Wednesday, January 28, noted that Naylor, who had been a Visiting Professor for three years, would probably face controversy. The book's publishing had been delayed three years as Naylor broke "the canons of traditional economic theory".

On November 17, 1975, Dean Vogel stated that another reappointment would "make a mockery of our hiring procedures". Three days later Asimakopulos replied that if a permanent slot was not available, Naylor should be hired on the basis of another one year contract.

In June a definite slot in the Economics Department became available with the resignation of Professor Martha Loutfi. Asimakopulos recommended to Vogel that Naylor be granted a permanent three-year position at McGill. Shortly after, Vogel

offered Naylor his reappointment as a Visiting Professor for the coming year, provided he forfeit his standard staff benefits accrued over the past three years. Vogel's reasoning for refusing the three-year proposal of Asimakopulos was a budgetary one. In an interview with Vogel last night he restated this position. "I have, for instance, some forty renewals. If I have no contingency funds, those forty professors have to go." Naylor, however, refused to pretend he had not been at McGill the past three years and rejected the offer.

Half way through the summer, Asimakopulos demanded an answer from the Administration as to Naylor's status. As Vogel was ill at the time, Vice-Principal Pedersen took charge. Pedersen proposed a one-year appointment with no renegeing on Naylor's previously acquired rights at McGill.

According to Vogel last night, Pedersen had not known Naylor before that time. But, this, Naylor told the Daily, was untrue. "I've had dealings with Pedersen and Bell concerning other matters before." Naylor believes that Pedersen has been informed all along since November of the matter. Vogel, dismayed by Naylor's rejection, produced a third proposal. On September 10, Naylor was offered a three-year appointment. As of yet, he has not refused the offer, but neither has he accepted it in its present form.

The latest offer, according to Naylor and the Department of Economics, is a "Dean's appointment" which differs

Continued on page 11

McGill tenant evicted after 20 years

By Rick Heybroek

With her eviction date finally and irrevocably set for October 1st, Marie Powell's five year delaying action against the McGill Real Estate Office is finally grinding to a close.

"She's had her day in court for several years now," commented McGill's Director of Public Relations Andrew Allan. "We've never evicted anyone before and I doubt it would ever happen again except under extreme circumstances."

The battle for possession of the Milton Street apartment

Real Estate Office's attempt to impose a \$10 rent hike. Taking the matter to the Rental Control Board, Powell argued that the increase should be justified by improvements or repairs to the apartment, an argument that was accepted by the normally cautious Board.

Not satisfied with the decision, McGill took the case to the Commission des Loyers. In the meantime, the Real Estate Office had apparently decided not only to withdraw the originally proposed three-year lease, but also to move for Powell's eviction as a 'nuisance

tenant'.

"They rounded up 15 people, some in the building, some I'd never seen before," said Powell. "The funny part was, no real accusations were made. It appeared that my very presence was disturbing."

McGill is substantially in agreement on this point. "We've suffered for several years now from complaints from other tenants about her. Mr. (Stuart) Finlayson showed me his file on her when he stepped down (as a Governor of McGill) and it was thicker than any file I have in the office now," added Allan.

McGill took the Rental Commission decision to Provincial Court for confirmation, and from there the case eventually went to Appeals Court on a technicality. During this period, however, a vicious struggle was in swing back on Milton street. "They moved a bunch of people in over my head, they were tramping all night long and moving furniture until the day of my eviction notice—now I can hear a pin drop, it's like a cathedral up there." At about the same time, Powell asserts, "The janitor neglected the entire building, the place was in a shocking state. He used to come

Continued on page 9

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Applications are now being received for part-time positions in Hospitality McGill. All full-time McGill students are eligible.

The team of students will be provided with smart uniforms and training to be on duty at various conferences and special events at McGill. These may be gala banquets and receptions, conferences, alumni events or faculty gatherings—or you may guide a tour for visitors to the University. The duties are always different—but, it's always fun.

Applications can be picked up from Conferences & Special Events, 3587 University Street, Room 302 and should be returned to 3587 University Street no later than October 8, 1976.

If you have any questions, please call Helen Dumas Special Events Coordinator, Conferences & Special Events 392-6747.


THURSDAY, SEPTEMBER 16

12:00 Outdoor Folk Concert on
 Lower Campus with Brandy Ayre
 7:00 Bus Tour of Local Discos meet
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 8:00 Ryolez Lighting & Sound Disco
 in Gertrude's, 25 cents.

FRIDAY, SEPTEMBER 17

12:00 Bus Tours of the City
 4:00 Fraternity Happy Hours
 8:00 Bavarian Night with Johann
 Stumpf Orchestra in the Union
 Cafeteria, \$1.00.

SATURDAY, SEPTEMBER 18

9:00 Day Trip to Mt. St. Hilaire
 and meet at Roddick Gates
 10:00 McGill Redmen vs Concordia
 1:30 Stingers Football at Molson
 Stadium—Free Admission
 4:00 Fraternity Happy Hours
 8:00 Greaser's Dance in Union
 Ballroom with the "Dune", 50
 cents.

TODAY, SEPTEMBER 15

12:00 Chariot Races on Lower
 Campus
 4:00 Fraternity Happy Hours
 7:00 Variety Night in L132, 50 cents.
 7:00 Bus Tour of Old Montreal and
 old Munich
 9:00 Fraternity Open House Parties

N.B. Freshmen wearing buttons—get in half price!

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Gays march for job security

TORONTO [CUP] — "One - three - six - nine - lesbians are mighty fine!" "Two - four - six - eight - We don't overpopulate!"

These were some of the chants echoing through the streets of downtown Toronto as 400 marchers gave an enthusiastic show of support of pride among lesbians and gay men.

The march was held the opening day of the Fourth Annual Gay Conference on September 4, 5, and 6. On the more serious side, demonstrators focused their concerns around job security and the need to have sexual orientation included in the Ontario Human Rights Code. The marchers rallied to hear a number of speeches emphasizing the need to change the laws and attitudes that discriminate against homosexuals in this country.

One of the first speeches came from a spokesperson for the Committee to Defend John Damien. Damien, a former steward of the Ontario Racing Commission, was fired from his job in February 1975 because he is homosexual. He is challenging the dismissal, and his case has become a rallying point for gays across Canada.

Presently, gays in Ontario have no redress through the Ontario Human Rights Code (OHRC). This code is a civil rights legislation protecting individuals from discrimination on the basis of race, sex, religion and age but includes no provisions for sexual orientation.

The spokesperson addressed the rally on Damien's behalf reminding the gathering that, as the law now stands, gay people are not secure in their

jobs since they can be fired on the whim of an anti-gay employer. As the Damien case proves, there are no laws to protect gays dismissed for these reasons, and court costs for an appeal are crippling. Damien's pursuit of justice for gays and the publicity he has gained in the commercial media have made him the symbol of gay oppression in Canada.

Organizers within the movement believe that once sexual orientation is included in the Human Rights Code more gays will come out to their family, friends and co-workers. They say gay acceptance can only start in a mass way if gays know they won't be facing reprisals for coming out of the closet.

The gay liberation movement is in its fifth year in Canada and increasing numbers of lesbians and gay men are motivated to educate a public that fears and ridicules homosexuals. Gay alliance centres have sprung up across the country offering moral support on an individual basis to people who accept their sexual orientation but have difficulty in facing a hostile world.

Counselling is sometimes sought by the parents of a gay daughter or son. With the prevailing mood of homophobia in Canada many parents consider themselves failures and blame themselves for raising a gay child.

Marie Robertson, spokesperson from Lesbians of Ottawa Now (LOON) spoke of different groups lesbians find themselves in when they work for their liberation, and said that this lack of unity is not necessarily wrong.



You shan't trip on your way to the tunnel on these cold winter days.

Dept. of Economics

Reading Room; Closure imminent

By Katherine Gutkind and Daniel Boyer

Economics students will meet tomorrow to discuss the situation of the department's reading room, which is being closed at the urging of Dean of Arts Robert Vogel.

Until 1973, the room was staffed by a University-employed librarian. At that time, in a move to streamline library services, the University attempted to have the room closed. However, because the room housed specialized mimeographed notes and publications which benefitted both staff and students, the Economics Department financed its operation from its contingency fund.

But in a memo to Department Chairperson A. Asimakopulos dated September 13, the Dean expressed his "concern" over the present staffing arrange-

ment which employs three teaching assistants, supplied by the contingency fund. The present arrangement has been in effect for three years.

Vogel also inferred that the teaching assistants who staff the room should be kept "as far as possible to those academic duties which are related to their graduate studies". The Faculty of Arts Committee on Teaching Assistants, which is commissioned to deal with the area, has still to define specific criteria as to what constitutes "work within one's field".

In his rebuttal to Vogel's memo, Asimakopulos stated that the Dean's position was interfering with the judgement of the Economics Department. He felt the closing of the reading room could only be "destructive".

The meeting will take place at 1:30 tomorrow in Leacock 409.

Roger Robillard, student representative on the Advisory Committee to the Trustee, welcomes student input to the Committee. He can be reached at 392-8963, or through the Students' Society Office.

The Arts and Science Undergraduate Society (ASUS) has submitted a proposal to Students' Society Trustee Sam Kingdon that would permit the ASUS to take over the operation of the annual second-hand book sale this year.

If Mr. Kingdon grants permission to the ASUS to use a room in the Student Union building, the sale should be operating by the middle of next week, according to ASUS Treasurer Jerry Robin.

Kingdon appears to be receptive to the proposal, and the ASUS hopes to receive his official approval later today. Students are advised to hold off on buying new books and to watch the Daily for details as to exact time and place of the sale. For more info, call Jerry Robin at 285-9073, room 231.

Scandalous conditions for Southern migrants

By Katherine Gutkind

Do Montrealers ever wonder where their June peaches come from? Do you ever think of the manual labor that is vital to bringing peaches to Montreal? Next time you take a bite from that juicy peach think twice about how easy it was to buy but how hard the procedure is at the other end.

A lot of the peaches which end up in the northeastern United States and Canada come from South Carolina. The state of Georgia professes to be the Peach State on its licence plates, but South Carolinians get very angry because they produce more peaches than anywhere else on this continent.

Within South Carolina, Spartanburg County is responsible for most of the peaches. Located in the foothills of the Blue Ridge Mountains, this county produced 1,871,000 pound units (each consisting of a 48-pound bushel) of peaches

in 1974. The value of this production in the same year totaled \$11,316,000. For the country's farmer, peaches account for 50.8 percent of the farmer's annual income.

The peach farmer is quite wealthy with a nice home and acres of land. But, many of the people that are hired during the peach season have meagre incomes. These are the largely deprived group of migrant workers who travel to their temporary destination to become virtual serfs to their bosses — the crew leader and the farmer.

The migrants come primarily from Texas and Florida and are white, black and Spanish men, women, and children. During the summer of 1976, the breakdown was as follows: 89 percent black, 5 percent Spanish, and 6 percent white. In recent years, there has been a decrease in black migrants and an increase in Spanish migrants. This change is attributed to "greater" opportunities emerging for black

migrants elsewhere. John Myers, a field worker at the South Carolina Resource Development Corporation (SCRDC) explained that Florida black migrants are shedding their nomadic existence for stationary jobs. "Orange producers are now working on a system to give these migrants year-round work."

Migrants generally pay for their own transportation unless they, by some slim chance, meet a generous and wealthy farmer. Housing, provided by the grower amounts to scanty shacks or mobile homes, reminiscent of the film *Southerner*. The migrants do the actual picking. The going wage is fifteen cents a half bushel. But "Mexicans and Puerto Ricans take lower wages and do not complain," according to Myers.

The SCRDC is a part of the United States Department of Labour and was set up to help the farmworkers and migrant workers. It provides an emergency food program for those

workers who are unable to feed themselves.

It also supports a Migrant Clinic Program which operates solely to keep the migrants healthy, for as Myers says, "Healthy migrants will provide a better work force."

Children of migrant workers are placed into Migrant Summer School Programs because their unbalanced existence gives them a disadvantage in their educated progress. Local teachers are chosen for the job but only the best, according to Myers. "They do not use Spanish. They are in the U.S. and will be taught in English."

The SCRDC meets with the farmers to talk about their programs. But Myers admitted some farmers refuse to allow migrants access to SCRDC services, in spite of protests by migrant groups. Further the SCRDC claims no responsibility for the wages and generally poor conditions of the migrants. "We provide supportive services only," Myers explained.

The peach packing shed itself is staffed almost solely by resident white farmers and students. One student complained of being asked to clear the peach fields of hazardous rocks. When asked why, he replied, "That's nigger work". Migrant workers are rarely seen at the packing shed before the end of the summer, when students have returned to school.

Although the management never blatantly speaks against blacks, I was told that this particular farmer would not allow the migrants he hired to join the SCRDC.

Otherwise the rapport between worker and management in the peach shed is very amiable. Each helps the other. But, for two dollars an hour, that is the least that the managers can do. At the end of the season, I left South Carolina with great disappointment in their lingering racist attitudes and had second thoughts when they said, "Y'all come back now!"

OP-ED

Le
Civisme
du
Parti
Civique

How's the wife? And your kids?"

"Still in the country until next week."

"Great. (more laughter). Do you want to go to that little bar with the great strip show tonight?"

"That sounds pretty good. Can you call Fifi and Giselle?"

"Sure. Pick you up at the office around six?"

"See you then."

"Bye, Larry."

"Bye, Yvon."

— Greer Nicholson

Five angry St. Leonard parents broke into Montreal City Hall last week to search for incriminating information on the city's ruling Civic Party.

The secret document that follows is an exclusive to the McGill Daily. The following is from the transcripts taken from Lawrence Hannigan's penthouse office. It comes after the dramatic announcement that the Jeanne Mance Street Committee had succeeded in averting plans to demolish part of their block for a tunnel under the Park-Pine Interchange.

"Hello, Mr. Hannigan's office?"

"Hi. It's Yvon. Is Larry in?"
"Oh, yes sir. I'll get him for you."

"Hannigan speaking."

"Yvon here. I'm having some problems with those (expletive deleted) people from the Street Committee. Those (expletive deleted) people are a bunch of commies who can't understand what progress is all about. What do you think I should do? How do you handle these (expletive deleted) people?"

"I have some news about that anyway. The Budget Committee is raising a stink. They say we shouldn't even cover up the Stadium. I think

some of our people have it in for us too at times like this."

"Oh no! What do you suggest?"

"I figure we can turn it into the public relations coup of the century. Even Quebec City will love us for this. We don't tell those (expletive deleted) people about the budget thing. We make it look like we had to give into...superior logic. (raucous giggling heard on tape).

"Wow, Larry. That's terrific. I can be really humble and stuff like that. (more laughter). Even the (expletive deleted) bleeding heart liberal press will love us for this. Enough of this.

la tribune



marie poirier



WESTON POOL

INSTRUCTORS NEEDED

APPLY with your timetable at Weston Pool — Gerry Dubrule ••• For Weston Pool Instructional classes — REGISTER at Currie Gym on Sept. 22, 5:30 pm. Cost - \$1.00 per class ••• FOR POOL SCHEDULES — Weston Pool Office 555-B Sherbrooke Street W., (corner of Aylmer).

MEN'S VARSITY
SWIM TEAM

There will be a meeting for the Men's Varsity Swim Team on Thursday, September 23 at 5:00 pm. in Room G20. For further information contact Coach Zarins. 392-4730.

\$\$\$

AQUATIC INSTRUCTORS
& LIFEGUARDS NEEDED

Any students possessing the necessary AQUATIC skills and qualifications who would like to teach swimming classes please contact Mr. Zarins at the Intramural Office. 392-4730. Besides assisting our program, this is an excellent opportunity for a student to supplement his or her income.

class
ifieds

These ads may be placed in the advertising office at the University Centre from 9 am to 5 pm. Ads received by noon appear the following day. Rates, 3 consecutive insertions: non-profit-making activities & individual students' announcements — \$3.00, maximum 20 words, 15 cents per extra word; all other — \$6.00, maximum 20 words, 30 cents per extra word (even if sponsored by non-profit-making organization).

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Parking to let from Sept. to April 30th 77. \$200 cash. Garage \$40 per month. Apply at 3563 University or phone 842-1383.

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JOBS

McGill Daily ad office needs FULL TIME SECRETARY from Sept. through March. Good typing a must. Call 392-8902.

Part Time job \$30-40 per week. To take care of 1-year-old, 20-25 hours per week; must include Friday mornings; experienced, reliable student. September to May; near campus. telephone 843-3514.

FOR SALE

GIBSON acoustic guitar L.G.O. with hard case. Used one summer. Make offer. 731-4625.
73 SUZUKI 550 GT 6000 miles very clean \$800.00. 73 HONDA 700 cc. brought originally for Cafe Racer project. Bargain at \$850.00. Call 731-4625.

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Note: only sandwiches Lubavitch Youth or MK are kosher.

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Minyan & delicious breakfast on the House every morning at 8:00 a.m. sharp! Mincha Services at 1:45 p.m. For more info ask for Joey Chabad House 842-6616.

MEN'S VARSITY
TENNIS TEAM

There will be a meeting of the tennis team on Thursday, September 16 at 5:00 pm in the C.O.T.C. Lounge of the Currie Gymnasium. All interested players should contact coach Staples at 392-4730. Weather permitting, we will follow the meeting with an on court session, so be dressed appropriately.

Bicycle 5-speed, 21 inch. Men's. Excellent condition. \$80. Call Trevor at 845-1455, 392-4644.

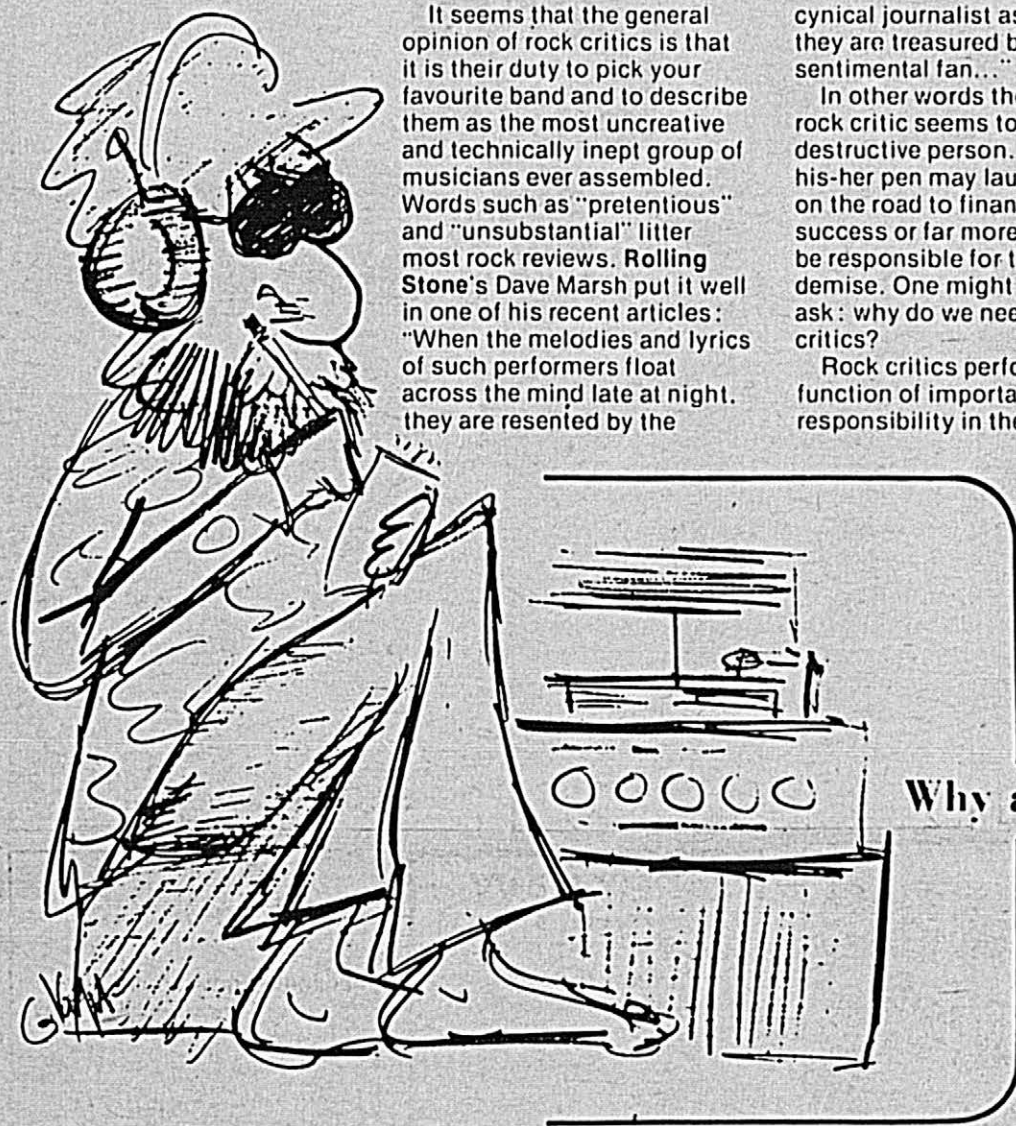
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In view of critics



It seems that the general opinion of rock critics is that it is their duty to pick your favourite band and to describe them as the most uncreative and technically inept group of musicians ever assembled. Words such as "pretentious" and "unsubstantial" litter most rock reviews. Rolling Stone's Dave Marsh put it well in one of his recent articles: "When the melodies and lyrics of such performers float across the mind late at night, they are resented by the

cynical journalist as much as they are treasured by the sentimental fan..."

In other words the average rock critic seems to be a very destructive person. Often his/her pen may launch a band on the road to financial success or far more frequently be responsible for the band's demise. One might therefore ask: why do we need rock critics?

Rock critics perform a function of importance and responsibility in the music

business. Their role is to keep the public informed about the music business itself. Rock critics should be able to analyse a recording or a performance and use their experience and knowledge of rock history and technique to form a relatively objective opinion which they impart to their readers. The rock critic should also be able to point out subtle details: from interesting developments in vocal counterpoint to lavish production that may be easily overlooked by the untrained ear. Thus the critic should try to educate the listener in the appreciation of fine rock without losing coherence or entertainment value.

At the same time the critic must try to protect the listener from investing in bad music by describing the music as accurately as possible. Only when it comes to the question of whether or not the music is creative or the performance technically accurate that the critic can use limited subjective opinion.

Unfortunately rock criticism has barely developed along these guide lines. Classical music criticism is much closer to these ideals and jazz criticism fairly so. This is partially understandable as classical music is more structured. For example if you are to review a new recording of a Polonaise by Chopin you may find a large number of other recordings of the same piece with which to compare the new interpretation. You may do research about Chopin and therefore try to understand what specific circumstances or ideas lay behind the piece's composition. Interpretation of the piece by the artist can

usually be more accurately judged. The classical music reviewer usually also has a certain amount of academic training in his field.

Still most rock critics are too subjective to be taken seriously, and there is good reason for this. Generally superficially entertaining writing substitutes for good analyses. Any rock critic will tell you that it is easier to make an article entertaining using purely subjective opinion. It is especially fun to demolish a band you personally don't like. With its continuous turnover of fads and general simplicity in structure, rock is not often serious music and therefore is not taken seriously.

However in recent years progressive rock bands have been attempting to raise rock from blatant commercialism to a higher level of sophistication in much the same way jazz rose from such commercial styles as the Glenn Miller band to its present progressive forms. Perhaps with rock as with jazz the sophistication of form will be accompanied by increasingly complex and intelligent criticism. If this better criticism appears not only will it benefit rock's audience but also the whole rock industry, allowing rock to become even more progressive.

The only danger is that the rock critic may become too conscious of technique. The rock critic should be objective enough to decide what a group is trying to achieve, whether it takes much or virtually no musical ability. Only then can judgments be made.

Juan Rodriguez of The Gazette once said that the Rolling Stones' Charlie Watts and Bill Wyman were the best rhythm section in rock. On the other hand they are also one of the simplest, one-dimensional rhythm sections: almost void of the syncopation which rock so well expresses. Perhaps this is the basis of the Stones' mystical appeal.

Ultimately the rock critic exists as an aid to rock listeners. Do not get upset if you do not agree with certain subjective opinions expressed in a review, after all, such opinion is only relative to one's tastes and needs in music. The facts presented and not the judgments made are most important.

—Tim Pylko

Why a critic?

Workings of the Workshop

During the early September weeks the **Black Theatre Workshop** put on a production of **Ceremonies in Dark Old Men** at the Centaur Theatre. The **Workshop** specializes in the presentation of "original scripts by its members and works of black writers the world over. **Ceremonies in Dark Old Men** is only one example of work being done by organizations striving to expose black culture.

To better understand these organizations and their objectives, I called the Black Studies Centre and spoke with Mrs. G. Basso.

The **Workshop** is an offshoot of the Trinidad and Tobago Association which began in the late sixties. In 1970, the Montreal **Workshop** was incorporated into a repertory. The members are quite versatile. Some, like David Edgecombe, producer of **Ceremonies in Dark Old Men**, act, write, and direct.

The group consists both of native Montrealers and of immigrants from West Indian cultures. It is but one association of the many

serving the black Montreal community. Mrs. Basso described The Black Studies Centre as a non-profit organization which "has established a cultural program for black children living in white foster homes." It reinforces a positive image of blackness aiming for high achievement.

When I asked specifically about the **Theatre Workshop** and its relation with the Black Studies Centre, Mrs. Basso explained that there were many such groups and organizations: Quebec Board of Black Education, NDG Black Community Cultural Organization and Black Community Media. These organizations along with The **Black Workshop** are autonomous from the Black Studies Centre. "Each is a unit by itself, but all work as a federation serving the community. The Black Studies Centre serves to coordinate and research the groups so duplication is avoided and resources can be pooled."

The **Black Theatre Workshop** presented a very

human portrayal of black life in the cities, its frustrations and tragedies intermingled with a realistic humor. This was only one example of all that is being done for and by the black community of this city. Their resources are numerous and programs extensive; the products of these groups' efforts are well worth the attention of the general public.

—Maggie Gosselin



The search for a

Canadians have always borne the problem of a nebulous national identity both culturally and politically and the Canadian dance world is no exception. The constant inundation of American, and to a lesser degree British culture, into Canada has fostered in Canadians a sense of insecurity. The most common means Canadians use to quell their fears is to insist upon a certain percent of Canadian content in their cultural arenas.

Dance In Canada is another response to the need of Canadians to assert themselves in the broader cultural spectrum. Under the direction of Murray Farr and Gunter Buchta, the fourth annual **Dance In Canada** conference convened early this August in Halifax, Nova Scotia along with 410 delegates from just about every major and minor Canadian dance company.

Such an organization is unique. Where else do members of a single artistic discipline within a nation assemble regularly to share their experience?

It could be argued, however, that no country benefits from such an organization as greatly as Canada does. If this is so then it is a sad thing and means only that other peoples are too tied up in their individual dance companies to extend themselves to one another; they are losing an invaluable opportunity to learn from each others' mistakes and to share in each others' successes.

For Canadians, **Dance In Canada** serves a greater function than that of a meeting ground; it provides an occasion to consciously sculpt and qualify cultural identity.

The technical roots of the major dance companies stem largely from America and Europe. While most of the delegates would like to feel that they are, as the Artistic Director of Les Grands Ballets Canadiens, Brian MacDonald said, "ambassadors whose responsibility is to reflect the roots of Canada." They also worry about the preponderance of American and European trained choreographers, dancers, and artistic directors within their own ranks.

How can they reflect Canadian roots when so little is known of the genuine Canadian identity—and when what is known is continuously

being influenced by other traditions? At the **Dance In Canada** conference these questions were brought up intermittently, but for the most part were treated as a Pandora's box. Once opened, who knows what evils could have flown out?

Identity, however, is not as easy to learn, digest and perfect as is a lighting technique or an arabesque; so it is no wonder that it was discussed cautiously. Cultural identity is not an object which can be manipulated to suit the needs of a people; rather it is a process of evolution generated by the needs and environmental demands that confront a people.

Peter Boneham, Artistic Director of Le Groupe de la Place Royale, in his statement of artistic policy said, "We are talking about a whole people; it is a political issue. We cannot simply lay a standard down on top of ourselves, this is something which must evolve."

If this is so, then is **Dance In Canada** forcing or assisting the evolutionary process? Are the 410 delegates (as they watch their own students flock to New York City upon deciding to become professional) merely holding conferences and slapping on identities out of the fear that they have none? My impression after four days of attending anywhere from 15 to 27 performances, 3 classes, and at least 2 forums each day is "no". No, they are not slapping on an identity; in fact they are making a conscious effort to avoid the Canadian syndrome of adopting other peoples' values and standards.

But just how are they going about building their own self-image as "ambassadors"?

Canadian dance companies are not as old as their American or European contemporaries and, as Alexander Grant of the National Ballet of Canada expressed, "It is essential that the classical ballets be a part of any major ballet company because they provide international standards."

The simple truth is if the Royal Winnipeg Ballet cannot even produce a good *Swan Lake*, how will the average ballet-viewer feel about paying ten dollars to see an unknown Canadian choreographer's work done by the same company?

Any dance company, be it ballet, modern, or ethnic, must have a firm technique and strong discipline if it is to succeed. And a major dance company, in particular, must have a school. It is natural, therefore, that a nascent major Canadian company would look to the established techniques

before it developed it thereby providing a standard by which it can gauge of professionalism and success.

Once constituted, a group can explore new means of expression and the traditional technical tools. The Toronto Dance Theatre, for example, Martha Graham's technique but at present they are their technique beyond original framework and developing their own. When watching them one is in no way disturbed by the similarities; rather impressed by the changes.

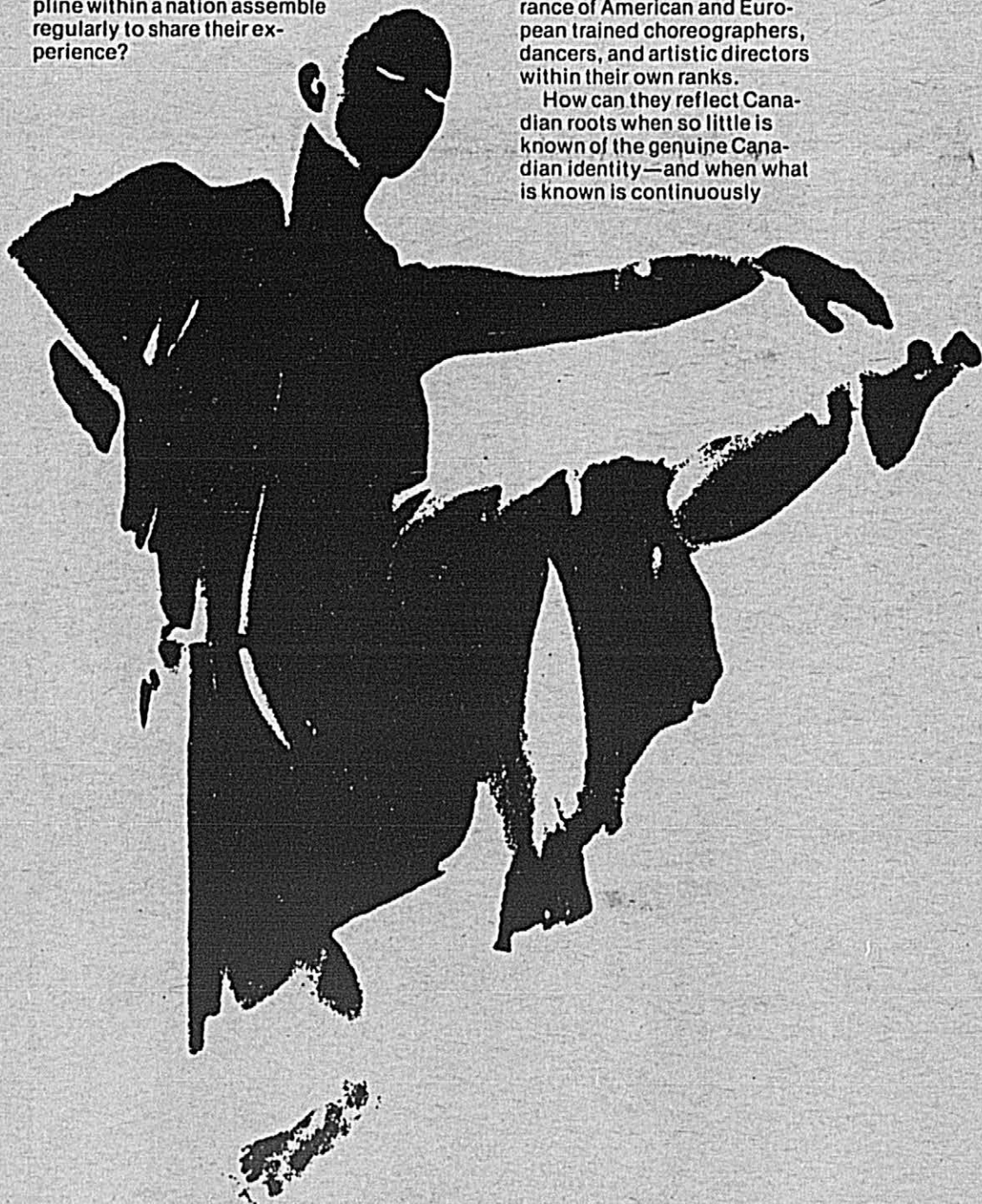
David Earle, a dancer with a company and its co-Artistic Director, said in his statement of policy: "We believe Martha Graham's training people think we're working in her shadow—we'd like to be working in the light."

While a shadow does exist in the background, Toronto Dance Theatre has become more relevant and pertinent to Graham's style than they were more into the light. Does this then make it Canadian? The answer is debatable. But to my mind more Canadian if, as a dance, it is left to stand on its own, not compared to competition with Graham's company in New York.

On the other hand, some companies and individuals such as Louise Garfield and Caroline Schaffer have decided to study on their own without the assistance of a technique. After giving a performance Garfield is strange now to be like people like Patricia E. Andrea Smith after so much time admiring ourselves. But now we are even more convinced of continuing to study alone, not learn a specific technique because that forces us to do something we are not then are the beginning of a "pure" Canadian dance is precisely in this way. **Dance In Canada** acts as the best possible catalyst for the growth of Canadian dance identity.

What is most frustrating about Canadian dance is their insecurity about their ability to meet the standards of other nations is that it is so much to feel confident about.

To begin with I arrived in Halifax knowing only a few people and left feeling that though I had made 410 friends, I was overwhelmed by the absence of ego that the entire conference apparently was not alone in sentiment. Group co-



dance identity

tions often centered on how grand it was to be with each other again; and while not everyone gets along, no visible tensions ever arose. The general consensus seemed to be, as Brian MacDonald expressed; "We are a family of dance and you must have faith in your family." What a tremendous accomplishment for a nation of dancers and dance related people to feel this way—and I sincerely believe they do!

Canada is young enough and small enough so that it is possible to gain the acquaintance of the bigger cheeses as well as the not so big. The advantages of such fluidity are many, among the most important being the freedom it allows for experimentation. Lawrence Gradus, winner of the Chalmers Choreography Award in 1975 and Artistic Director of Entre-Six, is a prime example of this. His seven-person ballet company has a style all its own. Physically they look like a modern dance company; their dancing incorporates elements of modern, jazz, and even yoga. Through a great deal of perseverance Entre-Six has managed to make money, let alone stay alive which is quite an achievement for a group of this size.

It is hard to say whether Entre-Six could have become an established company had they been in New York City: my guess is no. In Canada, however, the pressure is less, simply because the population

is smaller and there is room to find an audience and create a following, of which Entre-Six now has. In short, Canada is a veritable playground in which choreographers and dancers can work to establish original dance techniques.

I wish the delegates had spent less time bemoaning the fact that they are not American

Ballet Theaters or Royal Ballets, or that only six Americans attended their conference while the Canadian dance community sends its companies, critics, and choreographers down to the States regularly. I wish they would spend more time building up confidence because from what I saw in Halifax the dam on Canadian dance is about to burst. When it does the dance will be too good to be confined to one country alone. But the dam will break only when they realize that they can be first rate Canadian dancers in first rate Canadian companies—in short, when they are able to appreciate themselves independent of the awesome and venerated American and European traditions.

—Sasha Cunningham

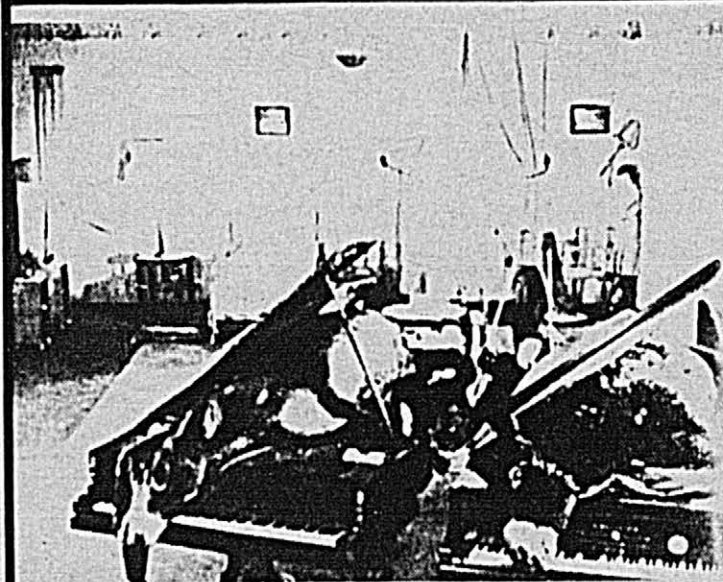


Photograph by Elaine Bowman Toronto Dance Theatre.

The Weekly CHEAP

'n' GOOD

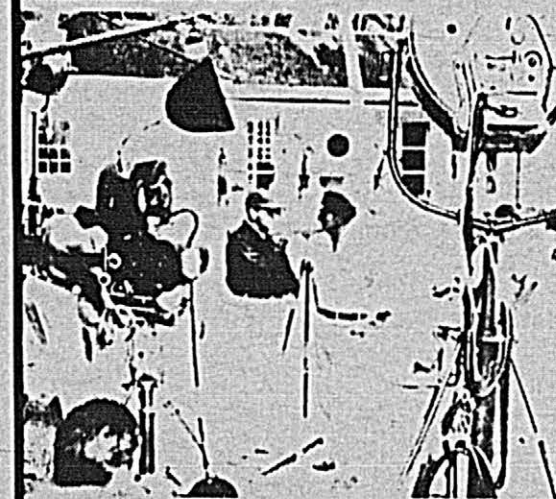
MA'S CHOICE



Hungarian films at the Cinematheque



Hitchcock and Dietrich



John Ford at work



Bergman's Screams and Moans

Howdy

Here we go again. Another year. Probably. G. Sam, thanks anyways.

To remind those who don't already know: this column is purely information: it lets you know some of what's playing, where, and when. The opinions obviously are my own (no one from Maggie to G. Sam has anything to do with that). And just as obviously you are still quite free to do and think as you please, unfortunately.

★ **McGill Film Society, 3480 McTavish** (Hopefully). 392-8934 (also hopefully).

No idea at all, as this campus continues a larger and larger wait-and-see mentality.

P.S. Having done D.W. Griffith first term last year, Godard second term and Welles in the final issue, I'm not sure who it'll be this time, but the topic is from Bunuel.

P.P.S. Montreal tends to unimaginativeness, so bear with me on repetitions. Some weeks leave me with my wit's ends splitting.

Sept 19 **The Damned** Visconti has passed and so has good if not great melodrama. 18:45. It's not as good as **Death in Venice** which is an incredibly beautiful work. Gotta see it to believe how good melodrama really can be. 21:45.

Cries and Whispers, as I said before it should be called something like **Screams & Moans**. It doesn't cut it for Bergman. 21:15.

Sept 20th **Trafic** Tati's sense of visual humour is near perfection. Another must see, but really really see. (also 21st 21:45).

Monty Python and the Holy Grail The brochure says "Who knows what this is about?" Well, who knows what evil lurks in the hearts of men? Anyone who cares shouldn't bother to see the film. 21:45. Or, for that matter...

Sept. 21 **And Now For Something Completely Different** Ditto. 19:15.

Sorry, haven't gotten the new schedule yet. I'll try and get my shit together for next week.

★ **La Cinémathèque Québécoise 1700 St Denis 844-8734:**

Sept 15 Bunuel is one of these wonderful people who manage to "say" it all in their first film and don't lose the touch for 45 years. So far. See **Chien Andalou & L'Age d'Or**. 19:30.

Sept 16 — Oct 5 **Hungarian Cinema '68-'75**. It's more than Jancso, Szabo and Makk. Put together by Hungarofilm and the Hungarian Cinémathèque. (Some of the films this week: **Labyrinthe** (16th), **My Love, Elektra** (17th), **Plus or Minus a Day** (21st).

★ **S.G.W.U. 1455 de Maisonneuve, Rm H-110 879-4349:**

Sept 16 **Four Sons** is an early Ford with none other than Francis X. Bushman. 19:00

Sept 17 **Stage Fright** The Big H uses Dietrich for this one. Neato. 21:00

Sept 18 **High Sierra** You've all seen this one on da Tube (remember Bogey with greying temples, ending up on the mountain top?) but the screen is different. 19:00

Dial M For Murder The Big H once again, only better. 21:00

Sept 19 **The Maltese Falcon** is the definitive Bogey, after **Pettrified Forest**, **To Have and Have Not**, **The Big Sleep**, and maybe **We're no Angels**. 19:00

Strangers on a Train More of H. For those who want to be experts. 21:00

Sept 20 **Entr'Acte** Clair's **DaDa & Le Sang d'un Poete** which is my favourite Cocteau. Anyone who's in the least out of touch with reality should see it. 20:00

Sept 21 **The Paleface**, **Good Night Nurse**, & **Seven Chances**. Nothing needs to be said about Keaton. 20:00

★ **Cinema V 5560 Sherbrooke O. 489-5559:**

Sept 16 **Harry and Tonto**. The ole Lone Ranger leaves the sewer and goes hitchhikin'. Actually it's a neat laid back film. 18:45 (also 17th, 21:15).

Blazing Saddles Mel Brooks and the eastside boys ride again. Sorry about that, sometimes my fingers run away with my good taste. 21:15. (also 17th, 18th, 19th).

Sept 17 **Lenny** is a gross distortion of Bruce. Don't waste your money, go see the **Performance** film or buy a record or even buy a book. Hoffman (Dustin) is an icky schlemiel at best. Compared to Bruce he's a total nonentity. The real one must be rolling in his grave, at the thought of the gelt changing hands, the meaningless (?) tits and ass, and the Roman Catholic Church. Bela Lugosi all of them. 19:15. (also 18th 18:45).

★ **Cinema Outremont 1248 Bernard O. 277-4145:**

Sept 15 Rivette's four hour marathon is supposed to be a knockout. Don't know... 19:00. (also the 16th).

Sept 17 & 18 Smith's Altman weekend. **Brewster McCloud** cute hogwash. It never quite fell into place. 19:00. **Nashville** didn't even make it as cute. To repeat what I've said before, it had two good scenes, each under a minute long. But I'm still hoping that Altman will come up with the great film he seems to hint at each time around.



UNLEASH YOURSELF!



What's your bone of contention?

Art? Film? Dance? Drama? Music? Human Interest? Belles-lettres? Fire hydrants?

Well, the Weekly requests the pleasure of your enthusiasm at today's meeting, 5 pm in the Union basement.

Anyone with a hankering to write, draw or otherwise help in the production of **The Weekly** should come by or call the Daily office at 392-8955 and ask for Maggie.

Tenant ...

Continued from page one

nosing around and then tried to get in at 11 pm one night. I had to have the lock replaced, and when McGill wouldn't pay for it, the locksmith had to take the University to Court."

The janitor was fired, but the problems — now including threatening phone calls and garbage attacks — continued, according to Powell.

While it seems highly unlikely that McGill was directly involved in this harassment — Powell had often complained to the police, and sent at least one lawyer's letter to her neighbours — the University aggravated the situation by failing to pay the municipal water tax in the usual manner, probably because of a bureaucratic error. Again the fight went to the courts, this time with the Small Claims division. McGill paid out of court, but protested that the Real Estate Office had not been notified. Powell replied that the Real Estate Director had refused to talk to her.

"I went to Principal Bell, and I told him, 'I want you to get McGill off my back.' Bell was very honest about it, he said, 'We have nothing against you, but you will go to the Rental Board; we want you out — It's a matter of economics,'" Powell says. "It's a witch hunt. I hate the place now, I feel like I'm trapped in a pigsty, but I've just begun to fight."

At this point, Powell stays in the apartment largely because of the scarcity of veterans' housing. She lives on a \$260 a month Royal Air Force pension, and after three years she's still on the waiting list for a vacancy at the main Benny Farm facility. "I've found a three-and-a-half now for \$140, but I really want to get into veterans' housing."

It's impossible to tell who, if anyone, is at fault. Powell enjoys her legal battles, and McGill can scarcely be blamed for asking \$70 for an apartment for which they were charging \$60 in 1956. But at this point one of the very few things both sides agree on is that they will both be relieved when Powell finally leaves this October.

Counselling

Do you need someone to talk to about personal, educational, or vocational problems? If so, call and make an appointment at 392-8889.

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COMM 103 Principles of Student Loans.

Supervisor of Service: The Commerce.

Check with the Supervisor of Service for full description and prerequisites for enrolment.

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Tonight's McGill Daily has been produced by:

Daniel Boyer
Katherine Gutkind
Laurence Black
Sasha Cunningham
Joe Reuben
Maggie Gosselin
Sol Vassos
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Gay Coalition Against Repression:

General Assembly to discuss campaigns against police repression and for gay civil rights, as well as Orientation Conference of Coalition in October. 7:30 in the Union Bldg (Room TBA). For more info: 937-8485.

McGill Outing Club Open Meeting:

Everyone welcome!! Slide show, refreshments and a pile of information!! 7:30 p.m., Student Union Ballroom.

Fine Art Class:

Live Model and material provided at Morrice Hall 107. From 7-9 p.m. Instructor Ahmed Yar Khan.

Shotokan Karate Club:

Interested in Karate? Sign the list at Union Building. McGill Shotokan Karate Club is starting up again. Old members welcomed back. Read the Daily for further info.

McGill Film Society:

All film enthusiasts and film-makers who would like to get involved in the McGill Film Society please report to Room 427 of Union at 12:00 noon, on Thursday, September 16. Prerequisite, must have seen at least one film during last 20 years.

McGILL PLAYERS PLAYERS' THEATRE

McGill Players Players' Theatre is proud to announce its first open meeting this Thursday, September 16 at 5:00 p.m. All interested persons are urged to attend; old members and prospective members alike. The new season of plays will be discussed...Production is already underway! The meeting will take place in the theatre on the 3rd floor of the Student Union.

Naylor ...

Continued from page one

from the usual "departmental appointment". The "Dean's appointment", according to Naylor, Asimakopulos, and Professor Sid Ingerman of Economics, is totally inadequate. It would not account for Naylor's position at the end of the three years and his benefits.

The Department has offered Naylor a three-year contract under the regular conditions. The Department, on August 16, declared itself unanimously behind Naylor's position for a three-year appointment. Naylor has hired a lawyer, who has sent a letter to the Administration, pointing out the irregularities. According to Vogel, "The lawyer doesn't have the vaguest notion as to how the faculty works. He makes assertions that are totally absurd." Why then, as Naylor points out, did the Administration not reply to the queries of the lawyer, but instead reply with a letter of

termination? One might infer, Naylor says, that the Dean's three-year proposition is not a serious one.

As it stands, Naylor is still employed by the Department of Economics, according to Asimakopulos. "That is the position of the Department", he added.

Naylor will be paid out of a defence fund set up by Professor Ingerman as Chairperson of the McGill Faculty Union's Grievance Committee. There is a fund being set up which will be operative in a day or two. It will provide Naylor with payments the University will not provide him with". Naylor himself prefers to go ahead and teach.

"Naylor is the most brilliant young Canadian historical economist on the scene now", according to Kari Levitt, author of "Silent Surrender".

TODAY

Wednesday September 15

Come to the Fraternity Happy Hours at 4:00 PM.

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3581 University St.

Delta Kappa Epsilon

3653 University St.

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3505 Peel St.

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- Oct. 24 JULLIARD QUARTET
(\$6.60 — 5.50 — 4.40 — 2.75)
- Nov. 7 HENRYK SZERYNG, violinist
(\$7.70 — 6.60 — 5.50 — 3.30)
- Nov. 22 NEW YORK CHAMBER SOLOISTS — G.F. Haendel: "Acis and Galatea"
Monday, 8:30pm (\$6.60 — 5.50 — 4.40 — 2.75)
- Jan. 23 ORFORD QUARTET with GISELA DEPKAT, cello
(\$5.50 — 4.40 — 2.20)
- Feb. 6 LYRIC ARTS TRIO
(\$5.50 — 4.40 — 2.20)
- March 6 BOUCHARD et MORISSET, pianists
- March 20 VIENNA PIANO QUINTET
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SCIENCE**
UNDERGRADUATE SOCIETY



THÉÂTRE MAISONNEUVE
PLACE DES ARTS Montréal 129 (Québec) Tel. 842-2112



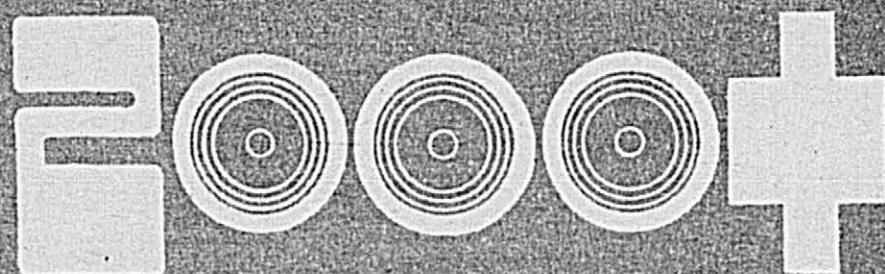
Welcomes McGill Students

Back with a 10% discount on all merchandise [except specials]

Valid till Sept. 30 upon presentation of I.D. card.
We specialize in Rock, Folk, Jazz, British and American Imports.

12 Specials every week.

24 hour, 7 days a week, answering service
[849-2269] for information on Specials and New Imports, the closest record store to the McGill Campus.



THE RECORD STORE

1449 Mansfield St.